

edward johnson building
faculty of music
university of toronto



UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

P O P S C O N C E R T

VICTOR FELDBRILL, CONDUCTOR

BEN MC PEEK, GUEST CONDUCTOR

SATURDAY, DECEMBER 1, 1979

8 P.M.

MACMILLAN THEATRE

PROGRAM

Overture to Die Fledermaus

Johann Strauss

Die Fledermaus (The Bat), Strauss' first comic operetta, was first produced in Vienna in May, 1874. Although taking a risk in a new field of composition, Strauss was no doubt spurred on by the success that Offenbach was enjoying in Vienna at the time. The Overture captures perfectly the gaiety, sparkling brilliance, and rhythmic vitality of the rest of the operetta. From the opening major fanfare through the three prison scene tunes, and the rambunctious ending, this Overture shows why Die Fledermaus quickly became an established and important addition to the operetta repertoire.

Rumanian Folk Dances

Bela Bartok

Jocul Cu Bâta
Brâul
Pe Loc
Buciumeana
Poarga Românească
Măruntel
Măruntel

The Rumanian Folk Dances, originally composed for piano in 1915, but transcribed for orchestra by Bartok in 1917, comprise one product of his folk music research. Bartok's first book, on Rumanian folk music, came out in 1913.

The seven short dances in this suite are all folk tunes given Bartokian interpretation and accompaniment. Most notable are the accented ornaments on strong beats and the full, steady chords of No. 1, the contrasting dotted beat at the end of phrases in No.2, the leap of an augmented second in the oriental melody of No.3, the rhythmic fluidity and variety of No.4, the macabre combination of 2/4 and 3/4 bars in No.5, the offbeat chords in No.6, and the whirling end to No.7.

Suite No.2 from L'Arlesienne

Georges Bizet

Pastorale
Intermezzo
Menuetto
Farandole

Georges Bizet was asked to compose incidental music for L'Arlesienne,

U OF T SYMPHONY ORCHESTRA

December 1, 1979

Violin I

- * Mark Friedman, Toronto
- ** Catherine Goldberg, Toronto
- Marc Destrubé, Victoria BC
- Angelo Calcafuoco, Sault Ste. Marie
- Mark Wells, Toronto
- Suzanne Bégin, Ottawa
- Yung Chul Song, Toronto
- Kensuke Mizumoto, Connecticut
- Janice Bing Wo, Toronto
- Doug Brierley, Ottawa
- Christian Prevost, Montreal
- Allyson Lyne, Edmonton
- Robin Elliott, Kingston
- Martha Campbell, Toronto

* Concertmaster

** Associate Concertmaster

Violin II

- * Marianne Urke, Toronto
- Norman Hathaway, Toronto
- Veronica Moloney, Kitchener
- Hiroko Kagawa, Toronto
- Toni Stanick, Winnipeg
- Luigi Baccin, Toronto
- Donna Mazur, Toronto
- Arden Bryan, Granton
- Carol Jenkins, Toronto
- Patricia Kuschak, Toronto
- Doreen Fraser, Toronto
- Rod MacDonald, Toronto

* principal

Viola

- * Valerie Kuinka, Toronto
- Ida Goldstein, Toronto
- Charmain Louis, Toronto
- Catherine Jillings, Regina
- Kathleen Hogan, St. John's
- Ronald Hay, Sackville, N.B.
- Tracy Poizner, Toronto
- David Wadley, Sault Ste. Marie
- Elly Winer, North York
- Elizabeth Watts, Windsor
- Mary Nugent, St. John's
- Catherine Whelan, Weston

* principal

Cello

- * Elizabeth Dolin, Toronto
- Perry Foster, Lethbridge
- Derek Gomez, Vancouver
- Karen Henderson, Toronto
- Lindsay Rose, Vancouver
- Marianne Pack, Toronto
- Elaine Thompson, Toronto
- Maurizio Baccante, Toronto
- Jon Ingham, Ancaster
- Patricia Pulliam, Atlanta, Ga.
- Janet Kuschak, Toronto
- Stephen Buck, Toronto

* principal

Bass

- * John D. Taylor, Edmonton
- David Longenecker, Toronto
- Cathy Loftin, Toronto
- Brian Quebec, Sudbury
- Paul Rogers, London

James Vivian, St. John's
Ted Husband, Toronto
Bruce White, Truro, N.S.

* principal

Flute

Ross Carstairs, Burnaby, B.C.
Claude Cobert, New Bedford, Mass.
Joanne Geerling, Toronto
Susan Karpo, Edmonton
Anne Marie Kopp, Ottawa
Scott Mackay, Toronto
Jana Nelson, Athens, Ga.

Oboe

Catharine Calderone, Kitchener
Janet Page, Kingston
David Sussman, Toronto
Lesley Young, Edmonton

Clarinet

Tricia Baldwin, Don Mills
Hubert Eng, Toronto
Lori Freedman, Toronto
Carolyn Horne, Windsor
Greg James, Ennismore, Ont.
Joseph Orlowski, Montreal
Catherine Pickett, St. George

Bassoon

Heather Chesley, St. John
Peter Hatch, Toronto
Margaret Hooper, Sault Ste. Marie
James Jamieson, Brantford

Saxophone

Les Sabina, Windsor

French Horn

Rita Arendz, Middleton, N.S.
Raymond Bisha, Saskatoon
Duncan Brinsmead, Edmonton
Derek Conrod, Dartmouth, N.S.
Carol Dennison, Ottawa
Diane Fair, Toronto
Janice Hewson, Thornton, Ont.
Benjamin Trowell, Toronto
Lise Vaugeois, Hamilton
Bonnie Worthen, Toronto

Trumpet

Susan Barber, Toronto
Elspeth Carruthers, Vancouver
Chris Howells, Toronto
John Selkirk, Toronto
Holly Shephard, Truro, N.S.
Daniel P. Warren, Milton

Trombone

Susan Dustan, Bowmanville
Steve Fralick, Orillia
Mike Newnham, Hamilton

Bass Trombone

Doug Lavell, Vancouver

Tuba

Doug Burell, Montreal

Percussion

David Campion, Toronto
Ken Erskine, Cobourg
Beverley Johnston, Lachine
John Mele, Toronto
Michael Perry, Toronto

Harp

Gianetta Baril, Edmonton

Acoustic Guitar

Dominic Ashworth, Ancaster

Electric Bass

John D. Taylor, Edmonton

Drums

John Mele, Toronto

ADDITIONAL PLAYERS FOR PERCUSSION PIECE

Andrea Duncan, Etobicoke
Nicholas Kompridis, Toronto
Peter Li, Toronto
Stephen Peckham, Brantford
David Tomlinson, Toronto

Directed by Russell Hartenberger

LAST YEAR THE FACULTY OF MUSIC ASKED ITS MANY FRIENDS FOR SUPPORT OF ITS ACTIVITIES. THE RESPONSE TO THIS PLEA WAS GRATIFYING AND THE FACULTY THANKS YOU FOR YOUR GENEROUS CONTRIBUTIONS. OF THE MANY CHALLENGES STILL FACING US, THE MOST TROUBLESOME IS THE NEED TO PROVIDE FINANCIAL AID TO THOSE STUDENTS WHOSE RESOURCES ARE LIMITED. IF YOU WISH TO HELP, WE WOULD BE PLEASED TO DEPOSIT YOUR CONTRIBUTION IN OUR SCHOLARSHIP AND BURSARY FUND. PLEASE MAKE CHEQUES PAYABLE TO:

UNIVERSITY OF TORONTO FACULTY OF MUSIC

A RECEIPT SUITABLE FOR TAX PURPOSES WILL BE PROVIDED.

Gustav Ciamaga, Dean

Next Event: University of Toronto Concert Band, 3 pm December 2,
MacMillan Theatre.

Next U of T Orchestra concert: Saturday, January 26, 1980, 8 pm
MacMillan Theatre.

a drama by Daudet, in 1872. Although the play met with indifferent reaction, Bizet's music was such a success that he went to work immediately on a suite based on excerpts. Suite No.1 was first performed on November 10. The second Suite was put together after Bizet's death and captures the sense of sunshine and warmth of the south of France through its realisation of the Provençal background of play and its sentimental portrayal of love.

Sicilienne from *Pélleas et Mélisande*, Opus 80 Gabriel Fauré

Gabriel Fauré composed the incidental music to Maeterlinck's *Pélleas et Mélisande* for its London premiere of June 21, 1898. It was scored for orchestra by his pupil, Charles Keochlin. Coming from the same period as his Requiem, this music has the same characteristic discretion, reticence, and restraint. The Sicilienne, the third movement of the Suite, in G minor and 6/8 time, contains the arpeggiated floating texture, the original melodic invention, and the supple phrasing, that makes Faure's music so distinctive and undeniably French.

The Moldau (Vltava)

Bedrich Smetana

Outside of the music itself, the most remarkable thing about the Moldau, the second and most famous of the six symphonic poems in Smetana's monumental symphonic cycle *Ma Vlast* (My Country), is that he composed it after a complete loss of hearing.

The Moldau is programme music, an epic of the Moldau river as it runs from the mountains to its confluence with the Elbe. Each of the sections - the source spring, the country folk at the river side, the water nymphs dancing in the moonlight, the St. John rapids, Prague, and diminishing into the Elbe - is smoothly linked to the next with the theme of the river itself recurring throughout.

INTERMISSION

West African Dance Suite

Traditional Akan

Kundum

directed by Russell Hartenberger

Hatsiasia

Kpanlogo (High Life)

These three pieces, which are played consecutively, are traditional dances of the Akan ethnic group of Ghana. Kundum is a harvest festival dance, Hatsiasia is a group of rhythmic patterns played on double

iron bells called gankoguis; it is generally used as an interlude at drumming and dancing sessions. Kpanlogo is a more modern composition incorporating various traditional and contemporary rhythms.

A Commercial Overture

Ben McPeck

This short vignette consists of themes derived from one of the interesting sidelines of Mr. McPeck's compositional activity, music for radio and television commercials. The main theme is the Toronto Dominion tune, as we know it perhaps all too well, but expanded for the Overture. There is also a waltz theme from the Canadian Imperial Bank of Commerce, and the Chargex theme in its original form. Although most of us are rarely conscious of these tunes as musical compositions, they nevertheless form a large part of today's musical world.

Atlantic Suite

Ben McPeck

Allegretto

Andante

Allegro

Once again Mr. McPeck brings to our attention music that often escapes our notice. This Suite is taken from the music he composed for the film, *The Rowdyman*. The Allegretto opening is based on Newfoundland folk song excerpts, the Andante on a well-known love theme, while the Allegro is taken from the chase scene at the end of the film.

Do you Remember?

Ben McPeck

Where did our love go? Dream Lover Venus

Do you Remember is a stylized rendition of three famous pop songs from the early sixties; "Where did our love go?" by the Supremes, "Dream Lover" by the Lettermen, and "Venus". Do you remember who sang "Venus"?

Ragtime Piece for Orchestra

Ben McPeck

This piece is derived from Mr. McPeck's Three Ragtime Pieces for Harp. It is in the recognisable and popular style of Scott Joplin.

Notes by Bill Brunton